

## GITA GOVINDA

A lyric poem of infinite charm, the Gita Govinda is written by Jayadeva, son of Bhoja Deva of Kindubilva and one of the nine jewels at the court of king Lakshmanasena. In this poem Lord Krishna's praise is sung. The poem had an immense appeal for the people of Bengal, which is attested by the fact that there has continued to be held in his birth place a festival every year wherein songs from his work have been sung. On account of the happy alliteration and the use of rhyme the poetry of the Gita Govinda has a charm all its own. The alliterative effect is nowhere laboured in his poetry, there is a happy matching of sound and sense. And it is perhaps an account of this that his poetry is considered to be untranslatable it has to be enjoyed and is original. According to Keith "In the case of the Gita Govinda the art of wedding sound and meaning is carried out with such success that it cannot fail to be appreciated even by ears far less sensitive than those of Indian writers on poetics. One peculiarity of the Gita Govinda verses is that they are to be sung and not merely recited. There is the mention of the song too in which the verses are to be cast. It is needless to find philosophical and mystical meaning in the verses. These verses are surely to be sung tunelessly and by that alone they would have more than fulfilled their purpose.

The two passages that have been selected here for singing are the ones which occur in the beginning of this work. Both of them are the praises of Lord Hari and have a special appeal for the devotees of Sri Krishna.







## ABHIJNANA SAKUNTALAM

Abhijnana Sakuntalam is one of the immortal works of Kalidasa. Uniformly it has been proclaimed as the best ever drama in Sanskrit. Indian tradition ~~most~~ unambiguously recognises this play as the most charming: Kavyesu natakam ramyam tatra ramya Sakuntala. This play deals with the story of Dusyanta, a king of the puru race and Sakuntala, the daughter of Visvamisra from the nymph Menaka, who was picked up by the sage Kanva after she had been left in the forest in the company of the birds (sakuntas) who guarded and nursed her after the delivery. The play purports the love of Sakuntala who grew to be a beautiful young lady in the hermitage of her foster father Kanva and Dusyanta; their marriage by the Gandharva rites; the king's promise to send for the new bride to the royal capital after he had to leave the hermitage abruptly; his forgetting the promise under the curse of the fierce sage Durvasas; Sakuntala's departure for the royal harem; her appearance in the royal court; her repudiation by Dusyanta; her being lifted up by her mother Menaka and being placed in the Marica asrama; Dusyanta's recollection of Sakuntala after the accidental discovery of the ring from a fisherman the unfortunate loss of which was responsible for his memory failing him and finally through a contrivance of Indra the ultimate union of the two lovers.

According to traditional Indian critics it is the fourth act which is the best in the drama: tatrapi ca caturtho'nkah. It is in the fourth act that the most pathetic scene of Sakuntala's leaving Kanva's hermitage is described. The girl who spent her childhood in the company of the trees and creepers and the deer and the fawns is not bidding good bye to them. She is choked with emotion. Even the great sage Kanva cannot stand the sight. There would hardly be a reader who would not wipe tears at this most touching scene. Kalidasa shows here a deep awareness of the tenderness of the human heart and the emotional upsurge in it when it is touched. The scene is a psychological study par excellence and it is perhaps on this account alone it has had a special appeal

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for the Indian critic. The scene described is by no means new to the Indian readers or spectators but its depiction in such vivid and graphic details, its agonizing appraisal in words which move one to tears has surely a Kalidasan touch about it. As a study of the human psychology this part of the drama is simply excellent.

There is a considerable controversy with regard to the date of Kalidasa. Conflicting theories are put forward with regard to this problem. The scholarly opinion is slowly wearing round to this view that Kalidasa belonged circa A.D.600 as for his place of birth nothing definite can be said.

Kalidasa was a prolific writer. We know of three plays of his: Abhijnana Sakuntalam, Malvikagnimitram and Vikramorvarsiyam and four poems (big and small) the Meghadutam, the Rtusamharam, Raghuvansam and the Kumara Sambhavam.







## SVAPNA VASAVADATTAM

Bhasa, the celebrated playwright of ancient Indian is credited with authorship of thirteen plays discovered and published in Trivendrum by T.Ganapati Sastri. Bhasa is referred to respectfully even by as great a playwright as Kalidasa. Since the discovery of the plays much has been written both for and against about the problem of Bhasa being the author of these plays but there is near unanimity that the Svapna Vasavadattam is from his pen. An earlier verse eulogizes this play:

Bhasanatakacakresmin chekaih ksipte pariksitum

svapna vasavadattasya dahako' bhun na pavakah

when the group of dramas was thrown by the critics into the fire of (criticism) it is the svapna vasavadatta which the fire could not burn. In effect it means that of all the dramas of Bhasa it is the svapna vasavadatta which has withstood the criticism of the critics and is therefore perfect in all respects.

Like the dates of most of the earlier writers the date of Bhasa too is not certain. But as he has been mentioned by Kalidasa in his *Malvikagnimitra* this much atleast can be said that he is pre-Kalidasan. Now the current opinion places Kalidasa in fourth century A.D. This sets the terminus ad-quem to his date. Bhasa is earlier than the fourth century A.D. Critics like Keith are inclined to place him in the first century A.D.

The svapana vasavadattam deals with the story of Vasavadatta, a princess of Ujjaini and Udyana a king of Kausambi who had earlier been captured by Vasavadatta's father through a device, brought to his capital and at the instance of vasavadatta appointed a tutor to her, to teach music. In the course of the music lessons Udyana developed intimacy with Vasavadatta and ultimately with the help of his ministers like an Gandharayana managed to elope with her. The play deals with the rumour that is get a float deliberately by Ydyana's ministers that vasavadatta has been burnt to death in the village of Lavanaka where the king was camping during a hunting expedition.

The play begins with Vasavadatta's appearance in a forest hermitage of Magadh



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when Padmavati the sister of king Darsaka comes there to pay homage to the queen mother who is passing her old age there. Vasavadatta is disguised as Yaugandharayana's sister. She is kept as a trust with Padmavati at the request of Yaugandharayana. Then the play describes the marriage of Padmavati and Udyana and the defeat of Aruni with the help of the Magadhan army and the recovery of Udyana's territory occupied by the enemy, an object for which Udyana's ministers had contrived for the matrimonial alliance with Magadha and finally the reunion of Vasavadatta with her husband is depicted. In between the playwright describes the skillfully the life of Vasavadatta in Padmavati's palace where the former is living in disguise as avantika. This affords the playwright an opportunity to introduce some of the most touching scenes like the one described in the fourth act which is so important that the play derives its name from it. The dramatic irony is employed there to excellent advantage. The king is married to Padmavati. He comes to know that she is not feeling well and so comes to enquire after her health in the Samudra grihaka. Vasavadatta too comes there for the same purpose. Finding the bed unoccupied Udyana who is the first caller lies down on it and goes to sleep. When Vasavadatta comes she thinks the sleeping Udyana as Padmavati and lies by his side Udyana at this moment dreams of Vasavadatta little realizing that the very lady is so close to him. Now Vasavadatta's condition is really pitiable. She hears what the king says but she cannot say anything audibly she is riven with internal conflict. On the one hand she is smitten with love for the man whose single glimpse she had been pining all the time while on the other she cannot disclose her identity because she is duly bound. She is therefore tossed by the opposite emotions which have been described in the present play with an irresistible appeal.



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IV मधन्यस्य भग्न कोपिलास्य परिवर्तः - - -

These are the words of Vidushaka where he says that my stomach has got परिवर्त upside down just as the cuckoos have their परिवर्त the change of one side to other of their eyes. These words he says when the maid-servant asks him why he has asked her not to bring food. The context is that of the vidushaka in the beginning of the fourth act feeling happy over the festivities connected with the marriage of Vyanga with padmarati on account of which he is enjoying in full the pleasure of life. He <sup>now</sup> dwells in palaces takes bath in pleasure tanks and gets to eat sweets मोक्ष. But this is no unmixed blessing for him and that is that he is not <sup>able</sup> to digest the food that he eats. & on account of this indigestion he is not able to digest sleep even on excellently laid out beds. He feels that gout is upon him on all sides. When he was thinking thus the maid-servant enters and looking at vasantaka says it is long time I have been looking for you. In the conversation between विदूषक & वसन्तिका the former learns that the queen mother wants to know whether the son-in-law (वसन्तिका) has taken his bath or not so that the flowers and angur may be sought for him. The vidushaka informs her that वसन्तिका has taken his bath & everything except the food. Here the typical character of विदूषक is depicted. Vidushaka is generally \_\_\_\_\_? in Sanskrit dramas to be fond of good food. He is a glutton. From the words of the vidushaka we learn that he is suffering from indigestion, probably due to over-eating. He has developed stomach trouble & is suffering from a gout the अधिपरिवर्त or upside down in his stomach he compares with the अधि परिवर्त of the cuckoos. This is a very interesting simile when it is remembered that the cuckoos have only one eye & when they look at one side say the sight the same eyeball comes to the right side from the left side similarly when look to the left the eye ball from the right shifts to the left side. The movement in the stomach of विदूषक is very much similar to one in the eyes of



of the cackoos, when he lies to-wards the right the entire weight of his stomach falls to the right side. In the disease of *atizita* there is a sort of churning motion in the stomach. The upper thing going lower & the lower thing coming up. This is like the constant movements of the eyeballs. It is on account of this that the vidushaka, who otherwise feeling happy has to say - *नो सुखमस्मि* . . . - Oh it is not real happiness. if it is overpowered by disease & is without <sup>good</sup> food. This remark of his is sufficient to excite laughter because even when the *atizita* is suffering from such a painful disease as a gout he is thinking of <sup>good</sup> food. It is on account of this disease that he is unable to take good food & this is sufficient to make vidushaka unhappy. It is the disease which comes in the way of his helping himself to be fed to his heart's content. He first of all invites disease by his over eating & then when he cannot eat he feels unhappy. This is a very funny situation indeed.

*आयुजपसपोतन आतिशयः (५३) दालः : —*

padmarati has come to the *pramad vana* to see whether the shephalike clusters have blossomed or not. There padmarati and vasavadatta sit on the stone <sup>slab</sup> while the maid servant goes out to pluck flowers. She comes back with her *angali* with folded <sup>hands</sup> full of the shephalika flowers. ~~But~~ padmarati and vasavadatta see the beauty of these but forbid the maid-servant not to pluck these flowers. She tells vasavadatta that she is forbidding her so that she may feel honoured by the visit of her husband who may see this abundance of the flowers. Now the conversation between padmarati and vasavadatta goes round *udayana* was. asks padma - just to have a peep into her, whether she loves her husband. padmarati says that she does not know but this much is certain that when she is separated from her husband she longs for him. But there is a doubt in her mind & that is whether her husband was as dear to vasavadatta as he is to me. At this vasavadatta unconsciously comes out with the remarks 'more than this'. Padmarati asks how does she know. At this vasavadatta realizes her mistake. The moushaka coos *मौस*



she is not vasavadatta (now). she is arantika  
the sister of yogandharayana living in the house  
of padmarati. But as the talk was going about  
her husband she forgot for a time her present state.  
she says on account of my partiality for my husband  
I have ~~too~~ transgressed the bounds of propriety.  
The propriety here was that I should have kept  
quite quiet & not said out something which might  
reveal the identity of vasavadatta & thereby upset  
the entire plan of ~~the~~ for the restoration  
of the lost territories to his master. It is for this thing that  
vasavadatta was making this sacrifice of keeping away  
from her husband. But she is a human being after all  
she cannot always remain as careful about her  
words and behave as she should. When she hears  
padmarati putting her doubt before her whether my  
husband was as dear to vasavadatta as he is to me  
she cannot resist the temptation to say that ~~she~~ <sup>he</sup> was  
more dear to vasavadatta. She is unconsciously led  
to remark this. Now that she is separated from her  
husband his love for her is more acute. She also  
knows how ~~3244~~ loved her. The words therefore come out  
from the innermost of her heart that she loved  
~~3244~~ more than even padmarati. This is a revelation  
for padmarati lest her words should upset all  
the things, vasavadatta has to give new twist to her  
words. Her new interpretation for her words is had  
her love for ~~3244~~ been slight she would not have  
left her relatives. She therefore saved her position  
& saves the entire plot of ~~3244~~ for being disclosed  
too prematurely. There was a suitable similar  
occasion previously too when vasavadatta unconsciously  
said at the remark of the ~~427~~ if the King happened  
to be ugly, ' ~~116~~ ~~116~~ ~~221-114~~ - - - No, No, he is quite  
handsome. There also she realized her mistake  
& in these very words, she expresses realization  
of her mistake. ~~There too she gives~~  
twist to her words & explains away her remark



of the clock एवं उज्जनीयो उज्जयि-यो गो गो मन्थने । (4)  
of his ' इन्द्रा एव वासि —  
There. There —

These are the words of VD. in the UP rd  
 Act to herself. PV & VD along with an  
 attendant are in the street where  
 they had gone to see an exhibition of  
 of a flying of Saphalika Creeper. The attendant  
 says to PV that she should also suggest  
 upon the husband to teach you playing  
 against him for this. At this PV  
 VD's curiosity as to what is being said  
 is replied for that would reveal to  
 her Chalapant's mind which she is  
 anxious to know. She is always  
 still has regard and affection  
 for her and her mother also has  
 dislodged her from his heart.  
 Padmavati answers to the attendant's  
 question is therefore eagerly waited  
 PV to be king being requested  
 to be a sign and remained  
 quietly. She is satisfied but not  
 fully. She wants further to know  
 the truth of this behaviour of her  
 king. PV says that she is not  
 a representative of the king. VD  
 VD. but in order to know the  
 or to quell he did not want  
 my presence. Now VD. feels  
 perfectly satisfied. All her doubts  
 have been set at rest. From  
 PV she comes to know that Chalapant  
 loves her is not at all in the  
 intimacy. What could be more  
 satisfying to a wife. She says  
 to herself "I am really  
 if it were really so. It is  
 fortunate that for king, even  
 though he has a sacred wife  
 now remembers her and re-  
 members her so lovingly.  
 It is a great act of  
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It is so lovingly.  
In the IVth Act, King and  
Nidusaka while looking for  
~~the~~ Padmasvati enter Pramadale-  
vana where PV along with VD and  
an attendant is already present  
It is an allusion to the first  
of all spots (or BH) who  
This episode from PV is well known  
The accident was avoided by  
avoiding the right of the matter.

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self and to Avantika, → the V D  
is indeed a drama enacted in  
Gomen of an Madhavi creeper in  
king and in Vasudatta on the other hand

are talking to one another. Vidushaka says that it seems  
that padmarati had come there and left that place because  
here are the शिखर clusters whose flowers have been  
bleached. The king appreciates the scenery of the flowers  
that we shall continue sitting on the stone slab and wait  
for padmarati. Vidushaka gets up & says that this autumn-  
nal heat is scorching & is unbearable, so let us  
enter the hower of the Madhavi creeper & both of  
them try to enter it. Now padmarati who is inside the  
hower of मधवी creeper feels discomforted & says  
रुवेमकुले . . . i.e. Vasudatta is trying to upset the  
whole thing. The idea is that padmarati enters the  
मधवीवनमोक्ष only to avoid sight of Udayana for the sake  
of Vasudatta. This arrangement of her could upset if  
he enters it himself. The king was perfectly reasonable.  
He wanted to wait for padmarati while sitting on the stone  
slab which was previously occupied by padmarati &  
Vasudatta before they went in the hower. It occurred  
to naughty Vasudatta only & thereby upsets the entire  
arrangement of the ladies to avoid the sight of Udayana  
for Avantika avoids the sight of every पुरुष ।

दत्त वेनमलय परिवादय . . . . .

In the IV<sup>th</sup> act, when the King & the पुरुष are in  
the पदमति the पुरुष <sup>finding</sup> the place lonely asks Udayana  
whether अहोरात्रि was dearer to him when she was alive  
or padmarati is dearer to his heart now. The king avoids  
avoiding this question a number of times because it is  
a very delicate thing but the पुरुष persists. He even  
promises that he will not tell it to any one else. But  
even when the king does not agree, he makes a show  
of force & says the king will not be allowed to move  
a step from the place unless he gives an answer  
to his question. When the king says 'let us see  
your force', the vidushaka cools down & says that



that I ... ? You my friendship if you will not  
speak the truth. Now this is irresistible for the king  
for the vidushaka has <sup>sworn</sup> by the friendship & there  
is no way out. the king therefore has to speak out  
his mind. says he even though padmarati is highly  
esteemed by me on account of her personal charm  
character and greatness, still I am not able to wear my  
heart set on vasavadatta. Vasavadatta hears these words of  
udayana in the <sup>मन्दारवृक्षे</sup> which she entered along with  
padmarati and the <sup>पति</sup>, leaving the open garden when  
udayana & the vidushaka came that side. When she hears  
these words of <sup>उदयान</sup> from behind the creeper, she heaves  
a sigh of relief. Vidushaka's question had made her  
hold her breath & has put her in suspense for <sup>on</sup> the answer  
to the question would depend vasavadatta's future. When  
the answer of udayana is satisfactory to her she feels  
relieved & says <sup>पतिद्वयसंगतिर्लभ्यते</sup> - i.e. recompence has  
been given for this labour or for all this trouble.  
Vasavadatta is undergoing this trouble so that her husband  
may regain, according to the plan of <sup>पतिव्रत</sup>

... ? & may become supreme over  
lords of kings for the successive fulfillment of the  
objective. she leaves her husband whom she loves most  
& disguised as avantika & living in the house of  
padmarati where she is being treated as an ordinary  
woman which involves a lot of sacrifice on the part  
of vasavadatta when it is remembered that she was  
once <sup>the</sup> queen & her transition from the life of  
queen to that of an ordinary woman would test  
her capacity to the utmost. This gift of psychological  
adjustment is very difficult indeed, further by becoming  
a party to plot whereby vasavadatta is proclaimed  
dead, she is herself facilitating the marriage of  
padmarati with udayana. To have a co-wife herself  
who would share the love of her husband also involves  
an amount of sacrifice on her part. All this sacrifice  
she is making so that her husband may prosper, -  
therefore gives her immense satisfaction where she



learns in disguise (7) That her husband loves her so much for that is the reward for all her trouble & sufferings. This - - - the intensity of these forced-atta knows that her husband loves her so much even now, serves as a compensation for her present suffering, she therefore need not feel the pinch of these now. She is still the mistress of Vasudatta's heart & therefore she can make any amount of sacrifice for her man who pours so much love & affection for her.

24th to: 100y 21 21 21 21  
 In Vasudatta 34th & VD are sitting on a 121 100y 21 21 21 waiting for PV. Finding the place lonely they engage in an interesting conversation which is being intently listened to by the ladies VD & PV. who had entered the bowers of Madhava's chambers to avoid the sight of Chayapa's women who were spoiled 34th from Vasudatta's King loved VD more when she was alive VD loves PV. more now & learns from her

that padmarati in spite of her various attainments is not able to wear away his heart from vasudatta. Now it is King's turn. He asks vidushaka whether he likes vasudatta more or padmarati. Like vdayana he first avoids the answer to this question but ultimately agrees. He says that vasudatta is highly esteemed by me but padmarati is young beautiful sweet & more than that she welcomes me with delicious food saying 'whose could have vasudatta gone.' Now in these words Vasudatta shows his partiality for padmarati. Now the King says that he would tell all this to vasudatta. Vidushaka reminds him that she is no more. King becomes sad & says that by this joke regarding padmarati & vasudatta, my mind was drawn far away from reality & so therefore by sheer force habit these words escape my lips. Thus a very interesting conversation ends in a note of sadness. At this padmarati's remarks - (मोक्ष : तल ५१११०॥) i.e. a very charming conversation was spoiled by this cruel man vidushaka in other words the King was in



high spirits & had <sup>(8)</sup> forgot it for a time that vasavadatta is no more. A joke was going on in which many interesting things were being said when suddenly vidushaka reminded him the most unpleasant thing to udayana where by he was again brought brought face to face with reality & therefore was very sad. The vidushaka was certainly very cruel with udayana for it is for a few moments only that one forgets one's present state of sorrow - but to remind him of this is very cruel on the part of vidushaka. Vasavadatta has left a deep scar on the heart of udayana. udayana was forgetting it for a time when vasavalaka opened up again. The interesting conversation was brought by him to an abrupt end.

एतन्निमित्तं राजानो परजने

In the fourth act when king udayana & vasavadatta vasavalaka are having an interesting conversation regarding padma and vasavadatta is learning from vidushaka that he has more regard for padmarati. The king says that he will report it to vasavadatta. At this ~~विदुषः~~ tells him that vasavadatta is no more. The king feels very sad at this. Tears begin to flow from his eyes. padma and vasava are listening to the conversation between them from behind the ~~अदृष्टान्तं मया~~, when they find ~~उदयः~~ shedding tears, vasavadatta says to padmarati that it is not proper to leave the husband when he is choked with emotions. Vasavadatta herself offers to leave the place. padmarati approaches the king. On the other side vidushaka is coming with water on a lotus leaf. Both of them cross each other & padmarati pretending ignorance asks ~~विदुषः~~ as to what it is, vidushaka first of all avoids answer but when he cannot, he protests & says that king's face is full of tears owing to the pollen of the ~~अत्र~~ flowers. Lying on the ground being wafted by the wind there in. This is the water for his face which she should take. Now padmarati who in fact knows fully well the thing because she has listened the entire conversation between ~~विदुषः~~ & ~~उदयः~~ appreciated ~~विदुषः~~ for saving the master from embarrassment. Of course the ~~विदुषः~~ did not know



that padmarati knew the real cause of the tears in the eyes of उदयन. That is why he came out with this pretext 'कीर्ति कुसुम रोज' i.e. the pollen of the कीर्ति flowers being responsible for causing tears in King's eyes. When padma hears these words of उदयन. She says appreciating him उदयन कीर्ति कुसुम रोज - i.e. Even the servant of the courteous person is courteous. The servants generally imitate their masters. If the master is haughty and proud, the servants too would behave in such a way, but if the master is generous and courteous the servant too would be such. The courtesy of not injuring the feelings of padmarati by telling her the truth that उदयन is weeping on account of वासवदत्ता is actually a tribute to the courtesy of उदयन. padma knows that उदयन has never mentioned अश्विनी in her presence. He has been pining for her in his heart of heart but lest padmarati shall feel unhappy he has always put a cover on his true feelings & emotions. Now if the Householder does the something, he is only following the footsteps of his masters.

प्रथम मातृपितृ संसृति-निराकरण -

In the 8th act the कन्याश्रमिका & अश्विनी the nurse of अश्विनी comes to उदयन with the message from wasavadatta's father & mother. They are received in audience by the King. They are bringing with them a portrait where in is depicted the marriage of अश्विनी and उदयन. The message from the mother of wasavadatta is that the marriage ceremony could not be duly performed with fire as the witness due to the over hastiness of उदयन. Later on the picture of wasavadatta & उदयन was drawn on a picture board & the wedding was celebrated. padmarati is with उदयन when he received the कन्याश्रमिका & अश्विनी. When she has a look at the painting, she is excited about it for she feels that Avantika, living with her, resembled very much with अश्विनी as drawn in the picture. She informs उदयन that the lady who has similar features was given to her as a trust by a Brahmin who said, she was his sister. Her husband has gone away and she avoids the sight of another person. In the meantime ४/१८ (146)



disguised as a Brahmin comes & is \_\_\_\_\_ in the presence of the king. The king asks him whether he placed his sister as trust with padmarati. When Avantika is brought there to be given back to यति-वर्णन the nurse discovers her to be vasavadatta यति-वर्णन insists that she is his sister. The veil that vasavadatta was putting on the face at the \_\_\_\_\_ ? of the king. The king learns that avantika is really vasavadatta & the Brahmin is यति-वर्णन. यति-वर्णन requested him to forgive for the crime that he had committed in taking away vasavadatta. The king is appreciating of what he has been doing for him while he says that ~~we~~ we have been rescued from being plunged into the abyss of adversity by pretended-\_\_\_\_\_ ? and the principle of Diplomacy. At this यति-वर्णन remarks overwhelmed by the appreciation of the ~~king~~ king of all that he has been doing [मम मम] i.e. we are followers of the fortunes of our masters. i.e. we had to undergo all these troubles & sufferings because our master was suffering undergoing these. If our master is in difficulty. we ourselves are in difficulty. we ourselves are in difficulty because our fortune is extremely linked with the fortune of our master.

1st act. प्रह्लाद वृत्तान्तो वा संक्षेपतु यथायथः :-

Hated and regard for a thing arise from the desire. If we desire a thing we may like it. but if we do not desire it we may hate it. It is the ~~sex~~ or desire which is responsible for hatred or high regard for a thing i.e. a thing may not have something intrinsic to make it likeable or not. Our likes and dislikes for a thing would be conditioned by our desires. Liking & disliking is a subjective thing. If we want that a particular thing should be with us, we begin liking it. If we want that a thing should not be with us we dislike it. Mother loves her child because she desires it. Loves it same mother would hate the [पुत्री] because she does not like him. We may invite high placed persons to our house and feel honoured by ~~us~~ visit but we may hate to talk even ~~with~~ road side laborer who began ~~for~~ for a thing ~~that~~ may induce us to go in for it.



although it may be unbecomingly. The  
curio collector will try to procure any  
antique thing at any price without  
that it may appear as merely a  
waste of money. It is our desire for a  
thing which is responsible for our  
likes and dislikes of living.

प्रत्यक्ष - . . .

In 15th year when Kanchi  
on behalf of PV announces that the  
desired objects will be given who  
suppliants for want of all  
their desires would be filled  
with opportunity, want to utilize  
these with PV. At this Kanchi  
becomes a little worried for he  
says प्रत्यक्ष नही कि वह etc. i.e.  
it is easy to give money, easy to  
give one's life even or easy to  
part with penance for war matter easy  
to give anything, it is difficult  
to keep a thing, a deposit, wealth  
etc. is easy to give for what belongs  
to oneself but to protect a thing  
which belongs to other persons would  
be very difficult. In other words  
in presence would have fulfilled the  
desires of the suppliants by giving  
anything to satisfy the desire  
of the supplicant. Yangancharaya  
would be very difficult for him  
to keep a deposit. It is more  
difficult thing, more so, when the  
thing happens to be a human being.  
Anything may happen to VD anytime.  
She may fall ill. She may  
meet with an accident which may  
incapacitate her or she may die.  
How will we be possible for  
PV to release the thing? More-  
over, Aantona, this is a name of  
the by which she is called & intro-  
duced as Yangancharayana's  
sister is a human being, she is  
a thinking and feeling person.  
She may long for her brother  
or she may not feel happy  
in the company of the people among  
whom she has to live. She may  
not be happy.



(12)  
precisely on account of these reasons  
that in Kāvyaśloka, says, it is  
very difficult to perfect or keep  
a trust.

इति चतुर्थः अङ्कः प्रथमः —

This scene is found in Act IV  
Act when in the 5th Act the king and  
the queen are having a very interesting  
conversation but then the queen  
first of all, Vidūṣaka asks the king  
whether he has loved VD more  
when she was alive or PV now &  
learn from him that PV is spite of  
her so many attainments is not  
able to wear away his heart which  
is set on VD. Now it is turn of the  
king. He asks the same question  
to Vidūṣaka & learns from him  
that he is more inclined to PV.

At this the king says that he  
will report about this to PV.  
at which the Vidūṣaka remarks  
that VD is no more. The king who  
had forgotten for a while that  
VD about the death of VD is  
again brought face to face  
with reality & feels very sad.

Vidūṣaka requests the king to be com-  
posed for the fact cannot be transgressed.

The king says, "Friend you do not know my  
condition. It is difficult to cast off deep-  
rooted love. As and as I remember VD  
my grief becomes newer and newer."

In other words it is difficult for me  
to control my emotions. It is not easy  
for Vidūṣaka to appreciate the true  
mental state of the king. His love  
for VD was not superficial that he  
may forget her. His love for her  
had grown deep roots and even if acci-  
dental efforts were to be made to  
forget her it will be difficult to  
efface her memory. The king says  
as and as I remember her the wound  
of my heart becomes fresh and  
sadness overtakes me. I feel as if I  
have suffered a fresh shock, a new  
blow.

अथ विदूषकः —

In the 4th Act when the Vidūṣaka

tells the king who has no consolation —  
asks that it will be for the good of the world



To VD, the King became sad & at this padmarati who is listening to the conversation between ३२५५ and ४५५५ from behind the 'murali' ५५५५ comes out to the king. The king who does not know that padmarati knows the truth conceals the real cause of his tears and says that the tears have tickled down his cheeks due to the pollen of the ५५५५ flowers. This suppression of the real fact from padmarati he argues in his own word is necessary, for padmarati is a young girl newly married. If she hears the truth she will feel pain, boasted that she has steadfast nature but women are timid by nature ५५५५ - - - i.e. If I tell her the real cause for the tears in my eyes which is that I am reminded of vasradatta & I still love her so intensely, padmarati would be pained. She is a woman & her feminine timidity will not allow her to control her anguish at that. i.e. the hearts of the women are very tender. They are by nature emotional just as Kalidasa said - ५५५५ ५५५५ ५५५५ 'i.e. the hearts of the ladies are as tender as flower, just as a touch makes a flower wither away. Similarly the smallest difficulty or affliction makes the ladies loose their heart. They cannot stand it. That is just their nature. However high minded they may be it would be impossible for them to bring under control their emotions for timidity or tenderness is their very nature. They cannot go against it. This is the stuff they are made of.

गुणानाम् व विशालानां लकाराणां च नियमः - This is the last verse of the IV<sup>th</sup> act where the ५५५५ asks the king to be with the king of Magadha in the afternoon when he is to receive his friends. Udayana should reciprocate ५५५५<sup>S</sup> honour. This will increase affection for them. The idea here is that the king of magadha has honoured him (Udayana). He has married his sister to him & has received him in a right royal way. It is now proper for the king to return the courtesy & be <sup>at</sup> his side when he receives his friends. Udayana highly appreciates this idea and says गुणानाम् - - - i.e. it is easy to get people who may give you mighty benefits or confer on you high honour but their appreciators are rare. This is a simple & statement of facts but is pregnant with deep meaning. It is said here that gratefulness is a very rare quality. People conveniently forget the



(14)  
 the good turn & that somebody might have done them. It may not be an uncommon sight to see people conferring big benefits & high honour on others, out of love & affection or out of their innate good nature. Other persons however generally ~~accept~~ accept them as something very natural & have these as a matter of sight. Not a word of appreciation for the help and assistance rendered by other. They generally do not utter a simple word of appreciation for the good turn, the other person has done them. Greatness is very rare in this world.

अतएव देवदेवता नृपति नो ह्यहो ह्यहो जयते -  
 In the 6th Act a chamberlain and

a nurse coming from Ujjayini are received by Bhadrayana in audience. In the message of Mahāsena our chamberlain delivers to Bhadrayana Mahāsena expresses his happiness at the recovery of his lost kingdom by Bhadrayana and says  
 अतएव देवदेवता नृपति नो ह्यहो ह्यहो जयते  
 i.e. those who are timid or weak the spirit of enterprise does not manifest itself in them. But for royal fortune enjoyed by ~~some~~ an energetic alone, it is ~~not~~ or the spirit of enterprise which is required to save royal fortune. Without it is impossible to keep it. It is the noble life that Bhadrayana & Mahāsena belong to an age when India was divided into small states.



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Swarna Vatsavallata is in words of  
Meerowar "essentially a feminine drama  
is compared with Prithviraj Raso  
raya which is a mainly dramatic". It is  
with Chandra, which dominates the Vatsa-  
valla and Padma-vati are the  
principal characters round whom is  
woven the entire story of the play.

Even when other characters like  
Udayana and Vasavallata. Vasu-  
taka appear on the stage their minds  
are invariably occupied with Vatsa-  
valla and Padma-vati. When they sit  
in the Pramadavasa their talk centres  
round Padma-vati and Vasavallata.  
The question is as to who is liked more  
Vatsavallata than or Padma-vati  
now. Udayana and Vasantaka  
exchange their views on this.

The mind of Udayana, who is  
always occupied with thoughts  
of Vasavallata whom he believes  
he has lost for ever. Throughout  
the drama he is shown pining for  
her, wiping tears to that memory  
separation and cherishing her  
memory. Udayana is not pleased  
with the play; it is Vasav-  
allata of Udayana, who often falls  
into fits of his memory. Sorrow-  
stricken, melancholy Udayana  
of ten comes before us with his  
heart always set on Vasavallata.  
He has deeprooted love for her.

From the play begins with  
the lady Padma-vati going to the  
forest to see her grandfather.  
She dominates the scene. Then  
she plays with a ball and we  
are treated to an interesting con-  
versation with the ladies left  
ladies regarding the marriage  
of Padma-vati. When the marriage  
is finalized with Vatsavalli  
Udayana Vasavallata is  
asked to weave a wedding  
garland for Padma-vati.  
While she is sitting alone  
in the Pramadavasa for some  
time she starts to think of her  
father's death. She weaves



weaves in garden. Then comes the  
garden scene when we meet  
with Padma Suta and Vasava-  
datta together with Pramad-  
vaha for Pramadavaha's return  
to the home of the Mahanadi  
crossing when Udayana and  
Vasantika enter it. There too  
it is the talk of Vasavadatta and  
Padma Suta. The next scene is  
when we find Udayana looking  
for Vasavadatta who is now  
in his home. He becomes fresh  
due to the discovery of Ghosavati  
in which on which Vasavadatta  
had her first lessons in music  
from Udayana. Then come the  
Kartika and the Arjuna  
Lajjagani with a portrait of  
Lajjagani and Vasavadatta which  
ultimately leads to the union of Vasava-  
datta and Udayana. Now  
from this reason of the portrait  
pals even in the drama it  
would be clear that the  
ladies Vasavadatta and  
Padma Suta who are the  
soul of the drama. The Prati-  
jagandharayaga is a cliff  
hanging over the main interest  
in the play and leads  
which ~~is~~ which is  
essentially masculine thing.



So long as love remains coloured  
with passion it is not pure and genuine  
love. Such a love runs on a narrow  
and special course. It is billowy love  
which is Bhava is love and not kind  
of love any poet would like to  
depict. It goes against the funda-  
mental principles of Indian life and  
thought where order has to be found  
out of disorder, Cosmos created  
out of chaos. Indian since ages  
Indian mind has been engaged  
to realize the lofty state of grand  
equilibrium in state of mind & matter  
where all will be quiet, every conflict  
will be resolved everything will  
be calm quiet and serene. The  
surging waves of passion can destroy  
everything, it cannot create.  
The How fond of the creative  
genius of India have fore accept  
these it is a constant stream of  
water that is required to water  
the fields and not the high floods  
which may bring misery and  
ruin in their trail. Love went against  
by passion was the ideal which  
in old India poets and playwrights  
placed before them and they  
tried to present it in their works.  
As high priests of Indian culture  
they were expected to present  
ideal propagandist that was the way  
best in it. But it is remembered  
that Indian drama was never  
meant for pleasure only nor was  
blatantly propagandist that the  
dramatist content with may be  
sanctioned. It had educational  
value although primarily meant  
to be for recreation but for creation  
would become license if the  
basic principles of life are  
lost sight of. It has been remarked  
- which is to Indian playwrights  
were leaders of society who  
were to show it in right path  
they were not pandering to  
vulgar taste or playing to the  
gallery. The ability of the playwright



and recreation was their aim and they tried to incorporate it in their work. And thus they were able to create a magnificent literature which has carved out a place for itself in the literature of the world.

## Bhosa's Love of Nature!

Like other Indian Panyajit Bhosa was a great lover of nature. Love of nature was probably the characteristic of an age. The old Indian Panyajit found the greatest delight from the objects of nature. He lived in their company. He had water, trees, birds - water, Khandashga. The plants and trees in his company of which he would grow, dramatize his thoughts. Their beauty charmed him and for a time he would forget himself. Like his counterpart in the present age he was not yet removed from nature. He lived in it, breathed it and felt happy when they were happy and felt sad when they were in trouble. He loved to hear the sweet notes of the cuckoo the song of the river flowing nearby and would feel a kind of cheer himself. He was a part of nature himself. The descriptions of nature that abound in Sanskrit literature are marked by an intimate knowledge of the poet about the natural phenomena.